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third edition is recorded in March and the fourth in May, but the novel was apparently incomplete in all these early editions. For we find a record in the "Register of Books" for December, 1741 (No. 31) to this effect: "Pamela, vol. 3 and 4 by the author of the two first. pr. 6 s. Rivington."

Another question that suggests itself in this connection is: If Richardson actually finished the novel on January 10, 1740, why did he keep it for ten months before publishing it? It would hardly have required so much time to get the two volumes thru the press. One easy way out of the difficulty created by Shenstone's letter is, of course, to assume that the editor of his works (his good friend Dodsley) dated the letter wrong. The first four letters of the collection are in each case dated "1739," and the first two of these four, as noted above, are addressed to Mr. Jago and seem to belong together. Moreover, this is the only one of the 1739 letters which bears at the end the definite dating (of the author himself, we must think): "Leasowes, July 22."

The possible assumption that Shenstone might have read the story in manuscript would not mend matters, as there are no cogent reasons for supposing that the poet and the novelist were ever intimately associated as friends,—even if we granted that Richardson was mistaken in his own dates of composition (Nov. 10, 1739 to Jan. 10, 1740). Other references to Richardson (there are not many) in the letters throw no light on the question of the date of publication of *Pamela*. Writing to his friend Graves in 1743⁷ he says: "Pamela would have made one good volume; and I wonder the author, who has some nice natural strokes, should not have sense enough to see that." Once or twice he casually mentions *Clarissa* and *Grandison*, and we know from a letter to Percy written in the last year but one of his life that Shenstone was an ardent admirer of Richardson's. Speaking of a "pompous edition of Thomson's works"⁸ he asks Percy: "And does not his monument put you in mind of what the Publick owes to Mr. Richardson? For my own part, I never look into his works but with greater Admiration of his Genius—and then, if we regard the extensive good they were so well calculated to promote, there are few characters to whom the Nation may be said to owe greater Honours."

So far as I am aware, Shenstone's letter has not been noticed by any of Richardson's biographers and critics, tho the reference to *Pamela*, explicit as it is, if it does not prove that the novel was in circulation as early as July, 1739, makes it incumbent upon the student of Richardson to show beyond a doubt that the letter is incorrectly dated.

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A CO-INCIDENCE EXPLAINED.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In May 1909, I published in *Modern Language Notes* a paper on "Some Debts of Samuel Daniel to Du Bellay." The substance of this paper had appeared in an essay by Professor Kastner in the *Modern Language Review* of April, 1908, "The Elizabethan Sonneteers and the French Poets." What has the look of cool plagiarism was, however, in fact, an innocent co-incidence. My paper comprised part of a "report" made, in the course of the academic year 1907-1908, for Professor C. H. Page's course on French influence in the English Renaissance; a "report" which was read in that course before Professor Kastner's article was accessible here. Owing to press of work, I did not prepare the paper for publication until the following spring, when I sent it to *Modern Language Notes*. I myself, in making researches along other lines, discovered that Professor Kastner had anticipated me, and at once communicated with him. My explanation of the circumstances satisfied him, and I call attention to the co-incidence now only to spare possible students of this corner of a large subject any confusion in the matter.

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THE *Nibelungenlied* AND *Sir Beves of Hampton*

To the Editors of *Mod. Lang. Notes*.

SIRS:—A striking and curious parallel with the *Nibelungenlied* has, in so far as I know, been passed over unnoticed by those editing or commenting on the Old French and Middle English versions of *Sir Beves of Hampton*. The likeness is between the *Beves* "Episode in Cologne" and the story of the wedding of Gunther and Brunhild.

The *Nibelungenlied*¹ describes the wedding with fervor; afterwards, it tells how attendant maids and men escort the bridal couple to their rest; how Brunhild proffers her first request to her lord, and on being refused, takes rude vengeance. She seizes her girdle, ties with it his feet and hands, and hangs him up to a nail on the wall. "Jâ het er ir krefte vil nâch gewûnnên den tût."

¹ Bartsch, *Das Nibelungenlied*, 636-8. Leipzig, 1886.

It is a scene of almost burlesque humour but of obvious appeal to a middle class audience to whom the comic misfortunes of the great were ever delectable. It is, moreover, an integral part of the story,—a fact which makes for its original use here,—for Brunhild's victory over her husband necessitated Gunther's second plea to Sigurd, whose help when it was given, proved of such fatal consequence. In this it differs naturally from *Sir Beves* where the use of the incident is purely episodic. In the twelfth century French version² the Saracen Princess Josian is left at Cologne by her true lover, Beves, and is forcibly wooed by Earl Miles.

Ore vus dirrai de Miles l'adverser,
ke fist Josian mal gre le sun esposer.
Mal gre le sun la mena a muster,
mal gre le sun la fist la nuit cocher,
devant le list se sist, se prent a deschaucer,
forement se hast de Josian vergunder.
Josian le veist si commence a suspirer,
ele prent sa seynture de sey de oltre mer,
une lacete en fist solum son saver,
outre le col Miles si la prent a giter.
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E li quens Miles de une part se sist,
e la pucele de altre part saillist,
a sey le tret e le col li rumpist.

This outline, for it is practically no more, is followed by the fourteenth century Middle English version, though with some additions that are oddly in character with the Nibelungen poet. The English tale³ describes more fully the young escorts who come

Wið pyment and wið spisorie,
Wið al ðe gamen ðat hii hedde.

Josian, a seemingly gentler Brunhild, makes her first request, begging that the company be sent away; Earl Miles agrees, naively remarking,

"Me schon i mot me self of drawe,
Ase y neueer get ne dede."

While he bends to his task, Josian "on a towaile" made a "knotte riding"

Aboute his nekke ghe hit ðrew
And on ðe raile tre ghe drew:
Be ðe nekke ghe hað him tigt
& let him so ride al ða nigte.

That the outcome is different, Earl Miles perishing, and Josian being hurried to the stake when

² Suchier, *Boeve de Hamtone*. Bibliotheca Normannica, vii, 77, vers 2099-2126.

³ Kölbing, *Sir Beves of Hamtoun*. Early Eng. Text Soc. Ex. Ser. 46, 48, 65,

the deed is discovered, does not affect the significance of the earlier parallel. The story is, of course, as a recent critic, Mr. Jordan⁴ points out, of that old and well-liked group in which a maiden kills an unloved husband on her wedding night, but the parallels he gives are as far afield as the Rosamond story, in which the motive is different, the killing of a different kind and not done by the heroine, and in which there is nothing of even unconsciously humorous suggestion. In view of such divergence, a likeness as clearly defined as this between the German and the French versions becomes more notable, especially when one remembers Mr. Jordan's statement: "So scheint—es uns möglich, die Episode als Interpolation einer beliebten Erzählung anzusehen, wenn wir auch eine direkte Quelle nicht nachweisen können."

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BRIEF MENTION

In view of the discontinuance of *Cultura Española*, the announcement of the new monthly journal, *Archivo de Investigaciones Históricas*,¹ is of timely interest. The editor is D. Juan M. Sánchez; and the first number, which has just appeared, gives much space to questions of Spanish literature: D^a. Blanca de los Ríos de Lampérez, *El "Don Juan" de Tirso de Molina*; D. Julio Puyol, *Cantar de gesta de Don Sancho II de Castilla*; D. Juan M. Sánchez, *Reproducción en facsimile de un Pregón de Tasas y Jornales, impreso en Zaragoza en 1553*. Each number will consist of ninety to one hundred pages.

Professor A. A. Moore, late of Princeton, and Professor G. T. Northup of the same university, announce that they are preparing an edition of the Old Spanish prose *Tristan* from the manuscript preserved in the Vatican library.

⁴ L. Jordan, "Über Boeve de Hamtone," *Zeitschrift für Romanische Philologie*, Beiheft xiv, 27 and 69. See also C. Boje, "Über den Altfranzösischen Roman von Boeve de Hamtone," *id.*, xix, 115. Here again the motives of the incident being given as "Die Befreiung der Geliebten (A) am Altar, (B) am Scheiterhaufen," neglect its most striking characteristics.

¹ Madrid: Victoriano Suárez. Subscription, 24 pesetas in Spain; 30 pesetas in foreign countries.